

# The Quarterly Illustrator

Vol. I. January, February and March, 1893 No. 1

## THE ILLUSTRATIONS OF THE QUARTER.

BY HENRY MARTYN.

PEACE has her victories no less renowned than war, and of the means by which peace wins her victories by far the most potent in these modern times is the press. It is in the United States that this great growth has reached its fullest development. American newspapers, acting on and being reacted upon by the national development, have reached an astonishing excellence as news sheets pure and simple, far outstripping the papers of all other countries in this respect. With the demand for newspapers has grown, though in a less degree, the taste for reading magazines, in which, as it were, are sifted by week and month the more salient



Drawn by W. P. Snyder.

From *Harper's Weekly*. Copyright, 1892, Harper & Bros.

"OLD WIMSEY'S GIRL."

interests of the community. Lastly, as time passes and the relative importance of events and their interdependence become better appreciated, the final boiling down is done in books, technical and historical, and so in no small measure is our experience handed on to posterity.

Side by side with the wonderful inventiveness that has created the printing-presses of to-day has gone a similar ingenuity devising the means to fix and similarly multiply the artist's thoughts, until artist and writer stand on almost an equal footing as regards their reaching and influencing the public.

Like everything else under the sun, this has been a growth, although a very rapid one, and as with many another necessary of our daily life, the invention that made it possible was never dreamed of in connection with it. The men of Paris who scoffed at Daguerre's sun pictures were the descendants of the men who called Galvani the frog's dancing master—and whose ancestors are they?

Before photography was called in to aid the engraver, illustration was difficult for the artist, and very unsatisfactory when accomplished. Every one is familiar



*Drawn by Kate H. Greatorex. From The Cosmopolitan.*

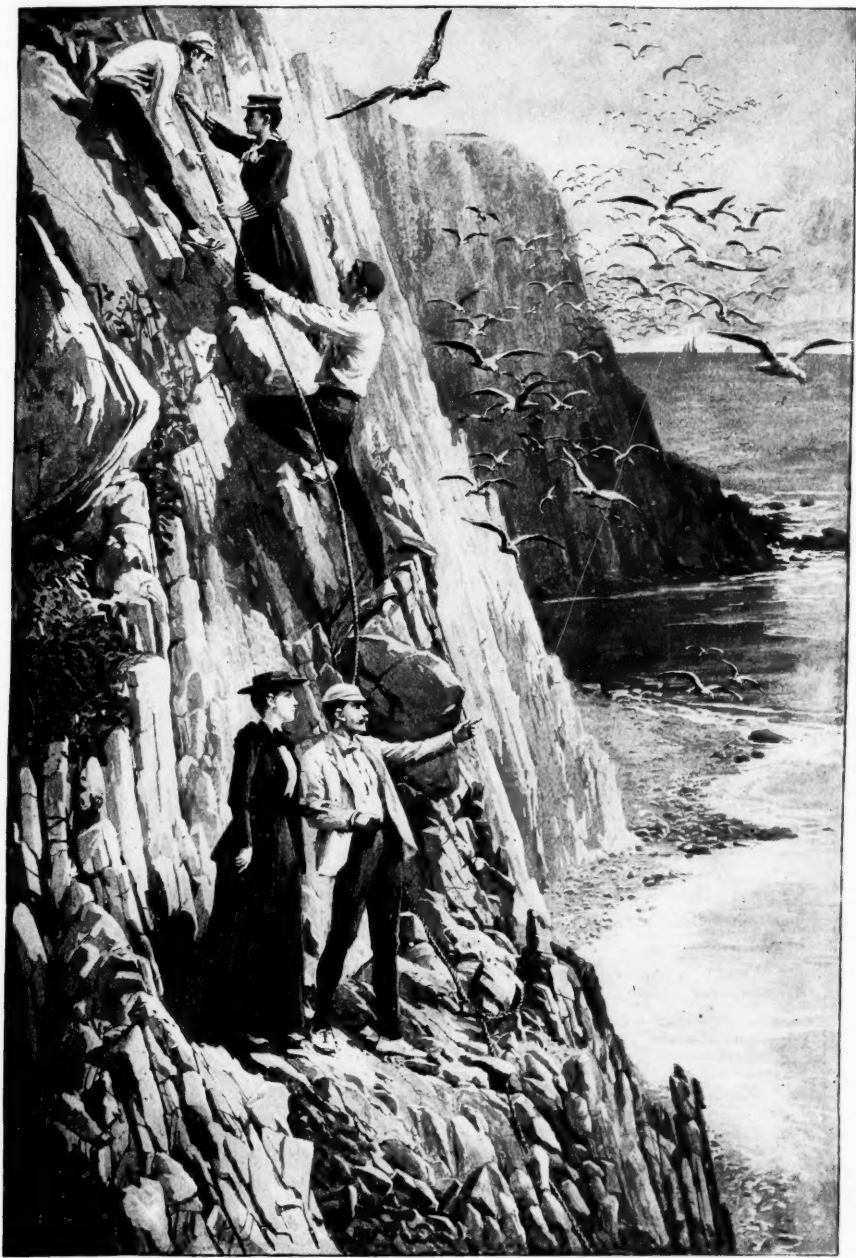
"A GROUP OF MODELS."



*Drawn by George Varian.*

*From The Illustrated American.*

"THE DEAD POET LAUREATE—LORD TENNYSON."



*Drawn by M. J. Burns.*

*From Harper's Weekly. Copyright, 1892, Harper & Bros.*

**"THE CLIFFS AT GRAND MANAN, NEW BRUNSWICK."**

with the funny-looking effects of light and shade and form old wood-cuts offer as aids to the text. And no wonder. The artist must first draw his picture on the block of wood in which it was to be cut. Then the graver turned himself loose on it. Where the artist had put in trees, the engraver cut in certain shaped lines, that he had been taught to use to represent trees. Where the artist had delineated a man, the engraver made certain other shaped lines, designed to give the best relief and color to, and always used by him to represent, a man. And so on through the restricted number of objects of common interest likely to be set down for illustrative purposes in those unhappy days.



*Drawn by Tappan Adney.*

*From Our Animal Friends.*

"THE CATBIRD."



*Drawn by A. Gunn.*

*From Truth.*

"BEHIND THE SCENES."

But some genius put a sensitive photographing film on a piece of box wood, and photographed a drawing thereon. From that moment the relation between artist and engraver began to change; until, from the artist being compelled to turn his pencil to suit the block, and having to trust to the engraver to leave out slips and not put in more than he ought, and being generally at the engraver's mercy, since his drawing was destroyed as the block was cut, the engraver now has to reproduce the drawing exactly as to line and con-



tour, and depends for his reputation on the fidelity with which he can reproduce the feeling and style of the artist.

It was not long, however, before the hope grew up of being able to handle a picture by a purely mechanical process of combined photography and etching, thus interposing no personality between an artist and the public, and materially reducing the cost of reproduction. The realization of this hope in the half-tone or process plate is of very recent date.

The effect of these changes in reproducing drawings for printing purposes has been great in many ways. The faithfulness with which a drawing can be rendered on a block, and printed and disseminated nowadays, has attracted artists to the work of illustration in a way hitherto unheard of. The immense gain as an enrichment to reading matter has made itself felt throughout



*Painting by Percy Moran.*

*From Demorest's Monthly.*

"A WINTER SUN."



*Drawn by Hugh M. Eaton.*

*From The New York Ledger.*

"ONLY A GIRL'S HEART."



*Drawn by W. B. Davis.*

*From The New York Ledger.*

"THE FINDING OF LANCELOT."

Christendom in a corresponding increase in what is termed the reading public. In just so much has education been spread abroad and the public taste and the

common weal been advanced. So universal and so easily procured are cuts that scarcely a daily newspaper is without its staff of artists and plant for photographing and etching the drawings. And thus slowly, but surely, from the crude and often ill-drawn and ill-conceived illustrations of local newspapers to the sumptuous magazine, is creeping into the national life an artistic phase which will be invaluable as a factor in national progress.

The credit for most of the first part of this advance in artistic achievement is due to



*Drawn by Francis Day.*

*From Harper's Bazar. Copyright, 1892, Harper & Bros.*

"PURITAN PUMPKIN PIE."

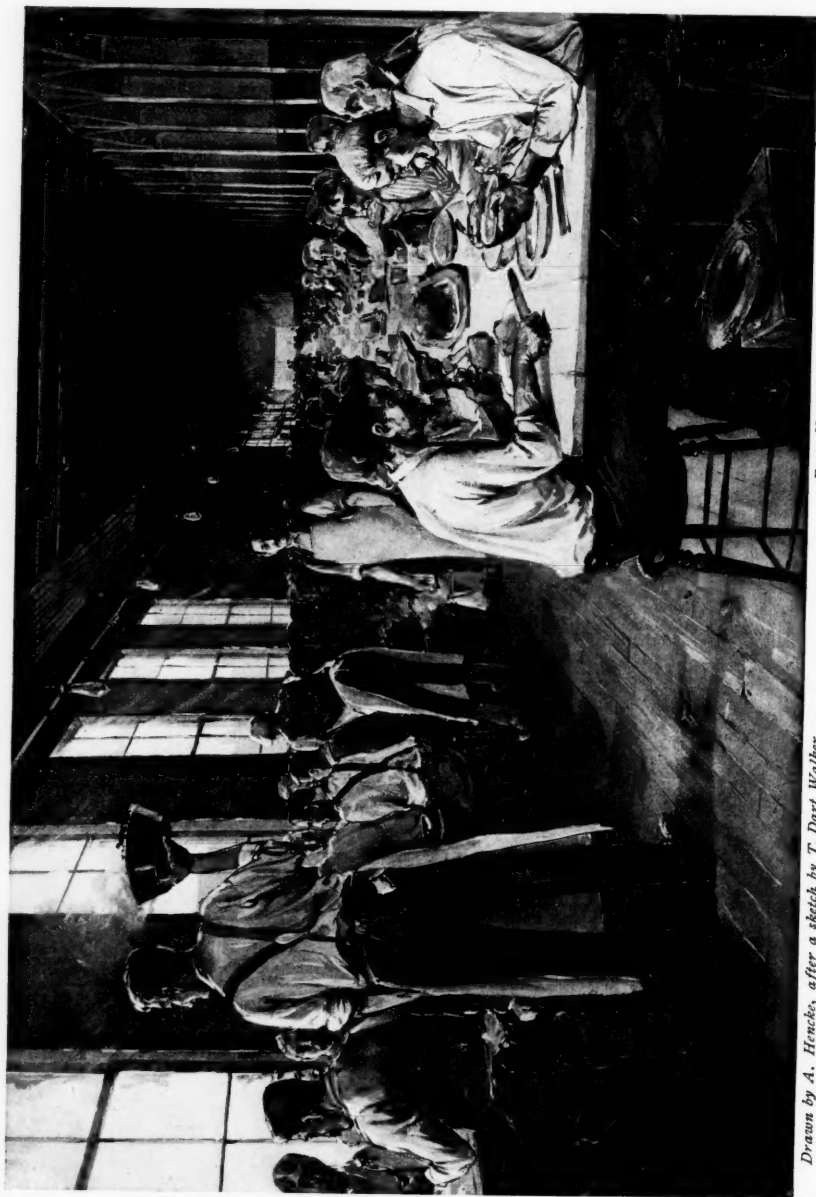
the spirit of enterprise manifested by those in authority on the two magazines most closely associated with a national reputation—The Century and Harper's. The work done by these in guiding and helping wood-engraving to its present perfection is an achievement of which the whole country is proud, and for which it owes a debt of gratitude it can never repay, as by their masterly endeavor it is able to claim a pre-eminence in illustrated periodicals over the whole world beside, and is influencing through these the literature of the age in a way impossible otherwise.



*Drawn by A. B. Wenzell.*

*"A MORNING CONVERSATION."*

*From Life.*

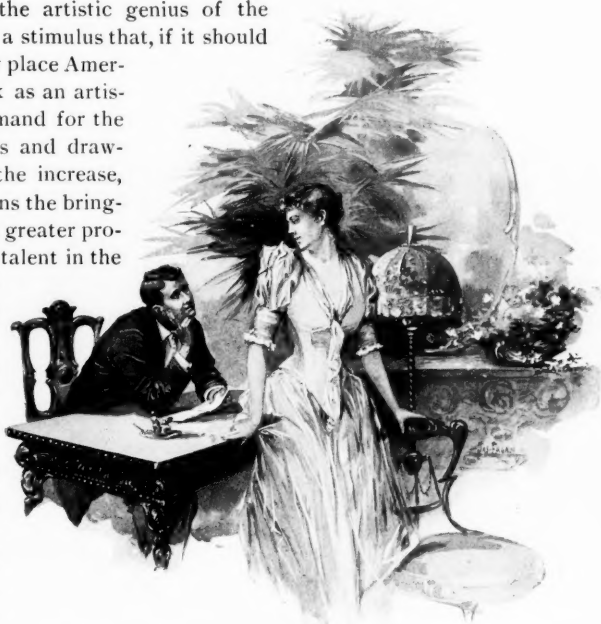


*Drawn by A. Hencke, after a sketch by T. Dart Walker.*

*From Harper's Weekly. Copyright, 1892, Harper & Bros.  
"THE WORKMEN'S NOONDAY MEAL AT THE COLUMBIAN FAIR GROUNDS."*

Not only this, but the artistic genius of the country has received a stimulus that, if it should be kept up, will surely place America in the front rank as an artistic nation, as the demand for the best possible pictures and drawings is steadily on the increase, which, of course, means the bringing out in greater and greater proportion of the latent talent in the country as the field becomes larger and the living becomes easier to obtain, and the chance of attaining fame and wealth greater.

It is to this side of periodical literature that THE QUARTERLY ILLUSTRATOR will devote itself. The number of periodicals that embellish their pages with



Drawn by James Fagan.

From Truth.

"IN HER ALBUM."



Painting by Alphonse de Neuville.

From Munsey's Magazine.

"THE ATTACK ON A BARRICADED HOUSE."

illustrations is already very large, and is ever growing. The artists whose labors they employ are very numerous, far too many for any one not immediately in touch with the demand for drawings, to have any idea of. The work of these men and women, in a great measure, makes up the artistic effort of the country. And hence it is essential to any one interested in that important phase of progress to keep track of what is going on. Who are the men most in demand? What new artists are coming to the front? What effect are the recognized leaders having on the work of their contemporaries? All these queries are of great interest. And to all of these THE QUARTERLY ILLUSTRATOR proposes to enable its readers to give answer.



*Drawn by C. Carleton.*

*From Harper's Bazar. Copyright, 1892, Harper & Bros.*

"THE TURNING OF THE WORM."





*Drawn by E. E. Greateorex.*

*From Godey's Magazine.*

"MR. ROMAINE SHUT HIMSELF UP IN HIS LIBRARY."

be pointed out that these alone, during the months of September, October, and November, used some four hundred and fifty drawings, not including initial letters, tail-pieces, and maps, a group of which, in themselves, form no inconsiderable item, and would probably swell the total number of drawings by nearly one hundred. These drawings required the skill and labor of over sixty different artists for their production.

When one remembers that in addition to the four maga-

Not these only, but from time to time there appear articles illustrated from photographs of some surpassing intrinsic interest. To such attention will be directed, and the policies of the different periodicals will be as much as possible reflected in an attempt to make a trustworthy record of the life and progress, or retrogression, of illustrative art.

As the object is more especially to show the work of the illustrators, for the purposes of comparison new plates have been made directly from the drawings furnished, so that, as far as possible, all may appear from the same level of reproduction.

The four leading illustrated magazines of the country are undoubtedly The Century, Harper's, Scribner's, and The Cosmopolitan, and by way of statistics, which are always useful and interesting, it may

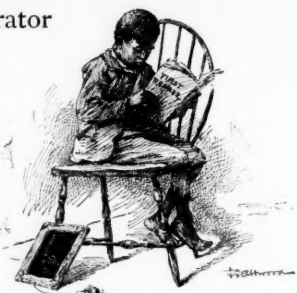


*Drawn by E. E. Greateorex.*

*From Godey's Magazine.*

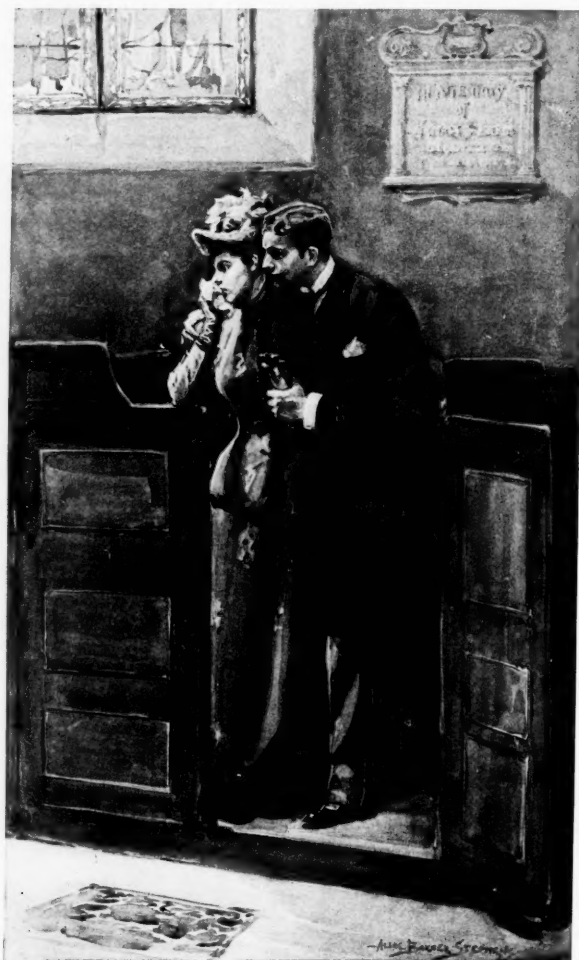
"TWO VERY ELEGANT GIRLS LOOKED DIRECTLY ACROSS HER."

zines named there are such monthlies as The New England, Munsey's, Godey's, Outing, Demorest's, Frank Leslie's, Arthur's Home, The Ladies' Home Journal, Wide Awake, St. Nicholas, etc., etc., each one in its degree demanding drawings, and then turns and contemplates the weekly press—Harper's Weekly and Bazar, Harper's Young People, Life, The Youth's Companion, Puck, Judge, Truth, Once A Week, The New York Ledger, The Illustrated American, etc., etc., etc., some idea may be gathered of the vast amount of work the artists



Drawn by F. G. Attwood.  
From *The Cosmopolitan*.

"A SOUTHERN SCHOOL-BOY."



Drawn by Alice Barber Stevens.

From *Frank Leslie's Weekly*.

"AT THE DOOR OF THE FEW."

and illustrators of New York turn out for the press. And yet the tale is not half told. Surely if Tom Hood could but rewrite his verses on the Kangaroo family's discussion on the training of its youngest member, the decision would not have been, "Let's make the imp a short-hand writer," but rather, let's have him taught to draw and make an illustrator of him.

As was to be expected, perhaps, from its brilliant record and long establishment in public favor, wood-engravings predominate in *The Century*, and are highest in proportion next in Harper's, though *St. Nicholas* has a very large share of them, and contains an even greater proportion of engraving to half-tone than the parent *Century*.

The frontispieces of these four magazines, Harper's, *The Century*, Scribner's, and *The Cosmopolitan*, for the period



*Drawn by G. Jeannot.*

*Copyright, 1892, Charles Scribner's Sons.*

"BOULEVARD ST. MARTIN, PARIS."

under consideration, the months of September, October, and November, 1892, afford characteristic contrasts. The Century used highly finished engravings of portraits in all three numbers. Harper's used only one engraving, did not use a portrait at all, but did use three drawings by three of New York's best-known illustrators—R. F. Zogbaum, A. B. Frost, A. E. Sterner. Scribner's used two engravings, one of which was a portrait, the other a reproduction of a foreign artist, and one drawing



*Drawn by W. T. Smedley.*

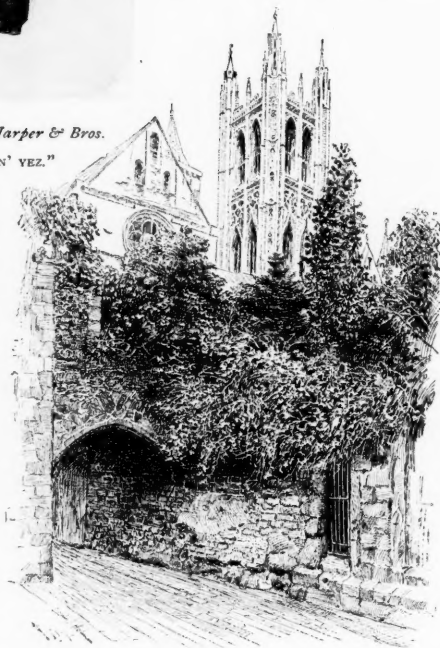
*From Harper's Magazine. Copyright, 1892, Harper & Bros.*

"IT'S FOIVE DOLLARS OI'M AFTHER CHARGIN' YEZ."

ous works that have appeared, but rather to introduce the subject, and familiarize the reader with the men who are doing this work, without criticism. So the frontispieces may be safely left without further comment.

The artists who stand preëminent in *The Century* during the last three months are F. D. Millet, Wyatt Eaton, and Wm. M. Chase, the three chosen for *The Century American Artist Series*, the selection of the pictures for reproduction being particularly felicitous. The picture by Mr. Eaton is a portrait of T. Cole, whose name is famous throughout the world as the first of wood-engravers, and which very fitly appears in the

by a well-known New Yorker, W. T. Smedley, reproduced directly by the half-tone process. *The Cosmopolitan* used one engraving, an unwonted circumstance for it, and two half-tones—a portrait and a drawing by H. S. Mowbray, also a widely-known New York artist. Thus the frontispieces of the quarter stand, five portraits—Dvóřak, Columbus, Francis Parkman, Victor Hugo, Gladstone—one reproduction of a Russian picture, and these American artists represented, Smedley, Zogbaum, Frost, Sterner, and Mowbray. It is not our purpose in this number to enter into any criticism of the vari-



*Drawn by Louis A. Holman.*

*From The New England Magazine.*

"CANTERBURY CATHEDRAL FROM THE BACK WALK."



*Drawn by R. F. Ziegler.*

*From Harper's Weekly. Copyright, 1892, Harper & Bros.  
"FROM POINT TO POINT—A CROSS COUNTRY STEEPLE-CHASE IN THE GENESSEE VALLEY."*

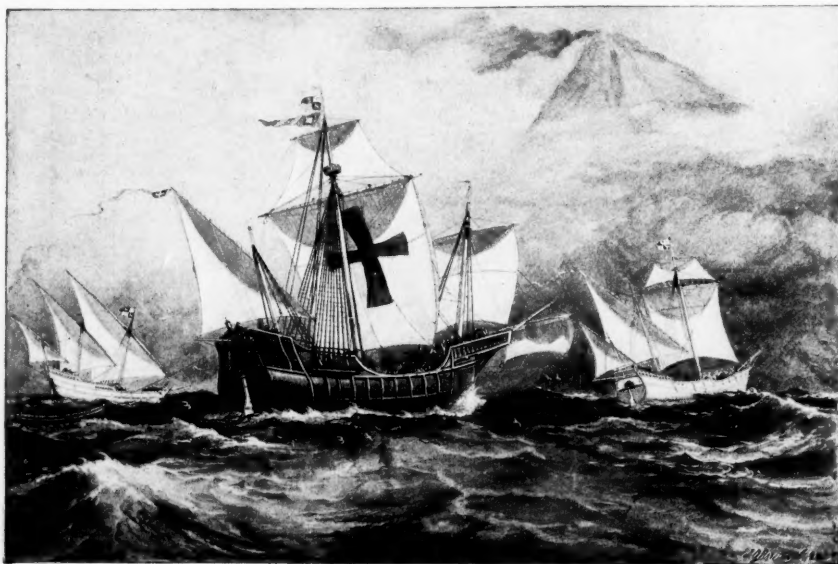
same number with the last of the Italian Master Series that have done so much for Mr. Cole's reputation.

Among those whose work appears in *The Century* are Joseph Pennell, W. Taber, Harry Fenn, E. W. Kemble, S. W. Edwards, A. F. Jaccaci, C. D. Gibson (who seems to have made a great hit with his pictures for "Sweet Bells out of Tune," enjoying the distinction of having "everybody" talking about them), H. D. Nichols, and Malcolm and J. A. Fraser. It is impossible to single out the work of any one of these men as being superior or better than the rest. Each one has a style of his own, that has become a copy for hundreds of others, and each one is recognized as being among the first among illustrators; and yet none of them attains to the dignity of having no discoverable style, though perhaps Joseph Pennell at times approaches this.

Other names appear on *The Century's* roll: Ilya Repin, Vierge, R. de los Rios, Claude Monet, Leon y Escosura, Kappes, that show how far and wide the managers have sought, that they might present to their readers the best—the very best—obtainable.

Among other artists who are represented are F. C. Jones, W. G. Fitler, A. Brennan, A. R. Ross, Alexander Sandier, F. Leo Hunter, N. J. Tharpe, H. G. Ripley, Theo. Robinson, De Cost-Smith, L. Rasmussen. A. J. Goodman reappears before the public with a couple of sketches of Massenet, reminding us vividly of his previous work on *The Illustrated American*, though the reproduction seems to be lacking. These names, with that of Mary Hallock Foote, who has illustrated, and uncommonly well too, her own story of "The Chosen Valley," complete the list of the artists employed to illustrate *The Century* for the past quarter.

The most striking feature of the illustrations in Harper's have been the photo-



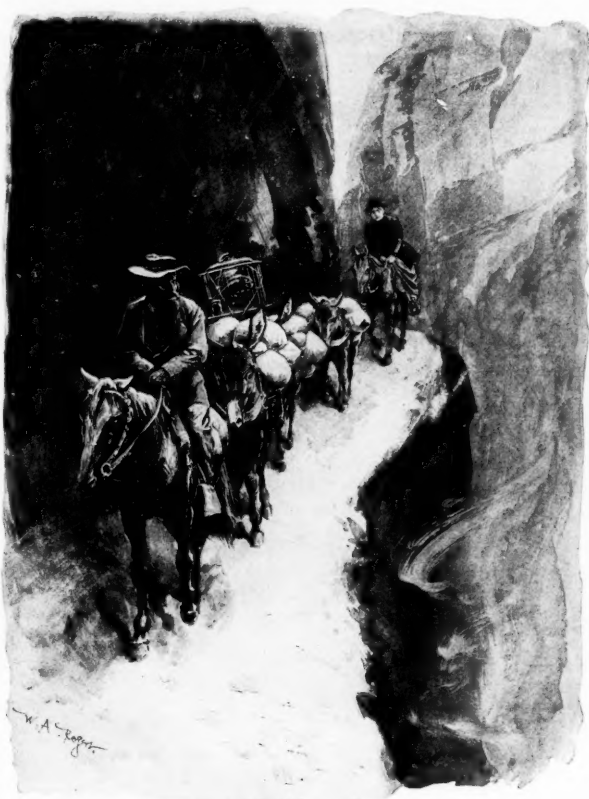
*Drawn by J. O. Davidson.*

*From Harper's Young People. Copyright, 1892, Harper & Bros.*

"THE FLEET OF COLUMBUS."



graphs of Mr. Hutton's collection of death masks. A grewsome subject, but one of very startling interest, revealing, as Mr. Hutton points out, many great men "off their guard." The contrast between the faces of Napoleon and Lincoln is a lesson in democracy never to be forgotten. The artists appearing in Harper's are a different group from those of the Century. Here we meet with Reinhart, Frost, Smedley, Pyle, Sterner, Small, and many others whose names as illustrators are famous. But if asked to pick out the pictures that pleased us most in the last three Harper's we should point unhesitatingly to the pictures by Lepère, of "Paris along the Seine," and



*Drawn by W. A. Rogers.*

*From Harper's Weekly. Copyright, 1892, Harper & Bros.*

"HANK'S WOMAN."

"Along the Parisian Boulevards." Perhaps the great charm of these pictures is, that though wood-cuts, the artist was his own engraver, and consequently we have the style and manner of the sketches thoroughly preserved, and the intention of the artist carried out as far as such a consummation is possible in an engraving.

An advantage that is rarely seen in engravings is this one of preserving the actual drawing, and consequently leaving nothing between the reader and the artist's inmost soul but the stupidity of the one and the inefficiency of the other. But that it is an overwhelming advantage to half-tones not to have to trust to the ingenuity and feeling of another artist to get interpreted to the public is becoming very apparent to the illustrators of to-day. And as very few artists indeed can be interpreted by a Cole, it would seem that the relegation of engraving to portrait work, and the reproducing of photographs of a certain class, is only a matter of time. However, comparisons are odious, and as we are not criticising, we need not make any.



*Drawn by Wilson De Meza.*

*From The Cosmopolitan.*

"CAN'T YOU REALLY GUESS WHY I FOLLOWED YOU OUT  
HERE?"

able articles of the month is that on A. B. Frost, by Mr. Bunner, with a large number of illustrations of Mr. Frost's work, and a portrait of him by J. W. Alexander.

Before leaving The Century and Harper's, mention must be made of an advertisement that appeared in the November numbers of both of them, with two illustrations, one by Wilson de Meza, and the other by F. O. Small. These two drawings and the make-up of the advertisement are so very attractive as to accomplish the evident object of deceiving the casual reader into believing them an integral part of the magazine. Indeed, many readers the reverse of casual we know to have been so deceived.

A different group of artists, again, present themselves in the pages of Scribner's, to those whose work is to be seen in the contemporary Century and Harper's. Victor Péard, Irving R. Wiles, Carleton T. Chapman, E. E. Thompson, and O. H. Bacher, are new but familiar names; while of those we have already mentioned, Smedley and Frost are the only ones represented. Alexander Zezzos, who illustrates the "Grand Canal," and is

To return to the subject of the *personnel* of the artists. Harper's affords a very delightful study in the series of illustrations that it furnishes every month at the end of the book, beginning always with one of Du Maurier's well-known drawings. During the past months, drawings by Frost, Sterner, F. O. Small, and W. H. Hyde have been rendered by a photo-etching process, all of them in illustration of, or with a joke attached. Surely nowhere else so much as in contemporary American joke illustration has realism wrought so much, and yet stopped so short of doing all that it should. Some day a Howells will arise among the illustrators, and there will be a great disturbance.

C. D. Gibson has work in the November Harper's, and, so far as we can find, he is the only artist who has work in both The Century and Harper's during the time under consideration.

Otto Toaspern has a couple of very engaging decorative drawings, enclosing poems. And one of the notice-



*Drawn by G. E. Burr.*

*From The Cosmopolitan.*

"AN OLD CABIN."



*Drawn by Dan Beard.  
From The Cosmopolitan.  
"PUSS IN BOOTS."*

paintings here, which are mainly done in half-tones, with the engravings in *The Century* also reproducing celebrated pictures, and also compare the two styles of reproduction side by side with the same article in the November *Scribner's*.

The *Cosmopolitan* illustrations seem to be based on a totally different idea from those of the preceding magazines. In the first place, as we said, engraving is scarcely to be found in its pages. And while the work of artists is used, and used largely, the main bulk of the illustration is culled from photographs, directly reproduced, and the number of illustrations is considerably

represented through engravings, and Repin, who shares the same fate, are the foreign contingent.

A noticeable increase in the number of half tones used is perceptible in *Scribner's*. While out of one hundred and thirty-five illustrations used in these three months, eighty-six of them are half-tone plates, as against thirty-two engravings in *Scribner's*; the proportion in *Harper's* is one hundred and four half-tones to seventy-seven engravings; and in *The Century*, thirty-nine half-tones to sixty-four engravings. In *The Cosmopolitan*, engravings are practically banished entirely in favor of the half-tone.

The series most noteworthy in *Scribner's* is that of the pictures illustrating French art. And it may prove interesting to our readers to compare the reproductions of the famous



*Drawn by Fred. Morgan.*

*From Once A Week.*

"TEMPORARY COLUMBUS ARCH, CENTRAL PARK PLAZA."



*Painting by Alphonse de Neuville. From Munsey's Magazine.*

"THE DEFENCE OF A CHATEAU."

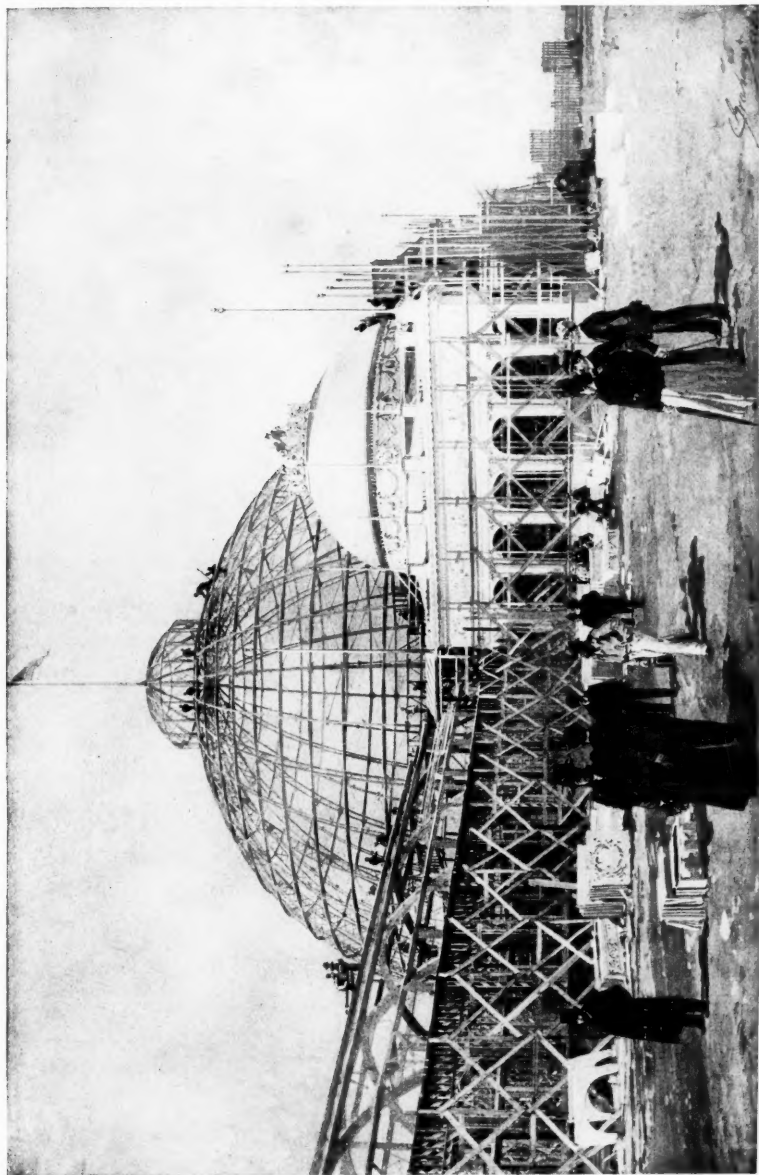
greater in proportion to its size than in the other magazines.

Here, again, we meet with another number of artists whose names do not appear in any of its contemporaries during the months under discussion. H. Siddons Mowbray, F. G. Attwood, Charles Howard Johnson, Gilbert Gaul, A. B. Wenzell, Dan Beard, Walter H. Goater, Alice Barber Stephens, G. E. Burr, and K. H. Greatorex of Paris, and Walter Crane the Englishman, are all new names to these pages. Among those whose work we have already mentioned as occurring in the other magazines, who also grace the pages of *The Cosmopolitan*, are R. F. Zogbaum, Wilson de Meza, and Harry Fenn. And let us remark in passing, that Mrs. Stephens and K. H. Greatorex are the first women whose names we have mentioned as illustrators.

From these four magazines we pass on to consider in brief review a number which do not make the same effort to present to their readers drawings from the hands of well-known men, or do not find the need of resorting so much to the direct employment of artists, but rely rather on photography to supply their main wants.

Of those that we have reference to now, two are new contestants for patronage, and one only is of long establishment. The *New England Magazine*, which is rapidly becoming a familiar object on the Atlantic seaboard, is a well-illustrated periodical, its chief feature being the display of photographs, with which its opening articles are embellished. The most interesting of its contents during the past three months was the article, with its illustrations, pertaining to Whittier, and the portrait of the poet that appeared as its November frontispiece. The artists employed to make the drawings for this magazine are not familiar to the *New York* magazines, as was to be expected. Lamont Brown, who is better known as an engraver than an artist, Louis A. Holman, George H. Hatfield, H. Martin Beal, C. F. Wing, and Clifton Johnson are the men who did the work.

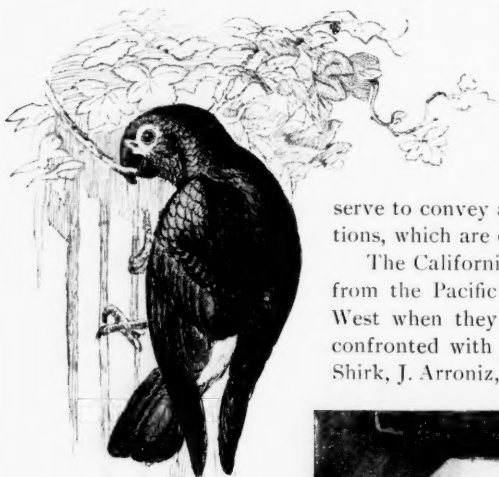
*Munsey's Magazine* contains very few drawings, the few that are used being strictly subordinate to the text, and not put forward prominently for their artistic



*Drawn by Charles Graham.*

"COLUMBIAN EXPOSITION, CHICAGO—PLACING EXTERIOR DECORATIONS ON THE HORTICULTURAL BUILDING."

*From Harper's Weekly. Copyright, 1892, Harper & Bros.*



*Drawn by J. Carter Beard.  
From Demorest's Monthly.  
"WHERE IT WOULD CLIMB SLOWLY  
UP TO SOME TREE."*

W. F. Fenn are names both new and unfamiliar in the Eastern illustrating world. Very interesting and promising is some of the work turned out. But The Californian relies for its attractiveness less on the artistic efforts of the Coast people with pen and pencil than on the infinite picturesqueness to be shown with the camera.

Among those magazines that come forward each recurring month with a wealth of photographs to aid and abet weary mortals to beguile the tedious hours, and enable them to absorb information as a pleasing process, must be mentioned

merits. "Famous Artists and their Work" (a series, with the French war painter De Neuville as one of the subjects), "Types of Beauty," "Some Stage Favorites," "Picturesque Buffalo," are the titles of some of the leading illustrated articles, which will serve to convey an idea of the character of the illustrations, which are extremely well rendered in half-tone.

The Californian comes to us, as its name indicates, from the Pacific Coast, to show what can be done out West when they put themselves to it. Again we are confronted with an entirely new set of artists. H. H. Shirk, J. Arroniz, Dahlgren Denslow, Brewer, Harris, and



*Drawn by Albert E. Sterner.  
Frontispiece from Harper's Magazine. Copyright, 1892, Harper & Bros.*

"FORGIVE ME, MY OWN, MY MARIETTE!"





*Drawn by Charles Mente.*

*From Harper's Weekly. Copyright, 1892, Harper & Bros.*

"THE PYROTECHNIC DISPLAY ON THE BROOKLYN BRIDGE AT THE COLUMBIAN CELEBRATION, 1892."

Demorest's Family Magazine. Here we enter new ground. For Demorest's is chiefly for the ladies of the family, and fills its latter end with needlework and fashions; the which, being charitably disposed both to our male readers and ourselves, we will skip. The photographs, however, are interesting and well worth

seeing; the drawings, though all told are numerous, are mostly diagrammatic, and only a few of any interest to us. Walter H. Goater, W. W. Wallace, and W. P. Hooper are illustrators who meet us here.

Another magazine that is designed chiefly for the ladies, is Godey's; though Godey's, too, casts an anchor to the windward, so to speak, in putting a story in its front pages, as likely to interest more sexes than are the fashion plates at the back. There have been but two issues of the new Godey's Magazine to date, and



*Drawn by H. Martin Beal.*

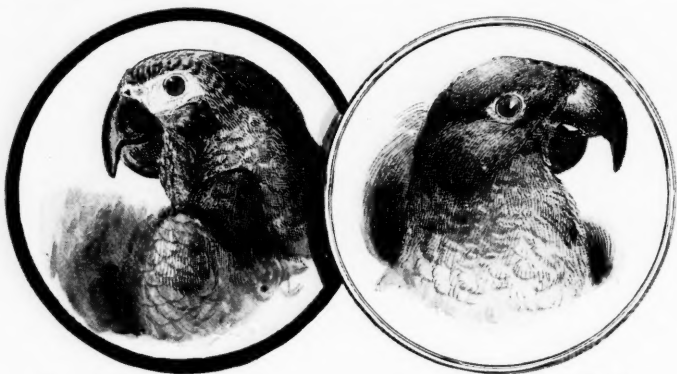
*From The New England Magazine.*

"MILAN CATHEDRAL."

the stories were illustrated by Wenzell, whom we have met before, and Eleanor Greatorox.

The two papers last spoken of—Godey's and Demorest's—both contain features that we have not seen heretofore, in their colored illustrations. Here, for the first time, is an attempt to represent colors as we see them.

Unfortunately color printing is in a very parlous condition just at present. The best that can be said of it is that it has a brilliant prospect, which is literally true, and figuratively so also, as there is so much room for improvement. In Godey's the color prints will doubtless save themselves from condemnation in the eyes of many by the captions underneath them, alleging that they represent the leaders of fashion in the great metropolis. Frank Leslie's, which is a fully illustrated magazine of great variety of contents and illustration, also employs numerous colored illustrations interleaved through the advertising pages. These are mostly of foreign



*Drawn by J. Carter Beard.*

*From Demorest's Monthly.*

"POLLY AND POKER."

make, and it is pleasing to note that they are just as ineffectual as the home-made article.

The remaining illustrated monthlies, with three exceptions, need but little reference to. Arthur's Home Magazine, which hails from Philadelphia, does most of its illustration by reproducing photographs. Sunshine and The Magazine of Art are illustrated with the expensive photogravures and etchings, chiefly reproducing works of art by famous painters. Outing is slightly illustrated. The University Magazine and The Magazine of American History use a few portraits and photographs. There remain The Ladies' Home Journal, Wide Awake, and St. Nicholas. Of the first of these we shall say but little. Frank O. Small, Alice Barber Stephens, and Wilson de Meza, whose work frequently appears in the New York magazines, and whom we have already had occasion to refer to, are some of the artists employed. Though The Ladies' Home Journal is not profusely illustrated, its enormous circulation makes its work an important one.

St. Nicholas and Wide Awake are both designed to allure the young ones. It speaks volumes for the tendency of the times toward education, that such care and thought should be bestowed on procuring first-rate material for these two magazines.

Naturally, many of the names to be found in the Century drawings reappear on the pages of St. Nicholas: G. W. Edwards, W. Taber, H. Fenn, E. W. Kemble, V. Pérard, are all to be seen in St. Nicholas. In addition to these are a veritable host of others, many of them famous artists: R. B. Birch, W. A. Rogers, Dan Beard, J. Carter Beard, H. A. Ogden, George B. Fox, O. Herford, J. O. Davidson, Meredith Nugent, W. H. Drake, and T. Moran. Among these are some of the best men of their day. Quite a number of women artists appear here: Albertine R. Wheelan, Jessie McDermott, Alice Beard, Elizabeth F. Bonsall, and Laura C. Hills. Does this show that the women artists take more interest in young folks as subjects, or that they do not compete in the more open fields of *magazinedom*?

The proportion of women artists in *Wide Awake* is also noticeable: May Bartlett, Albertine R. Wheelan, Lilian C. True, Maria L. Kirk, and Katharine Pyle, being among them.

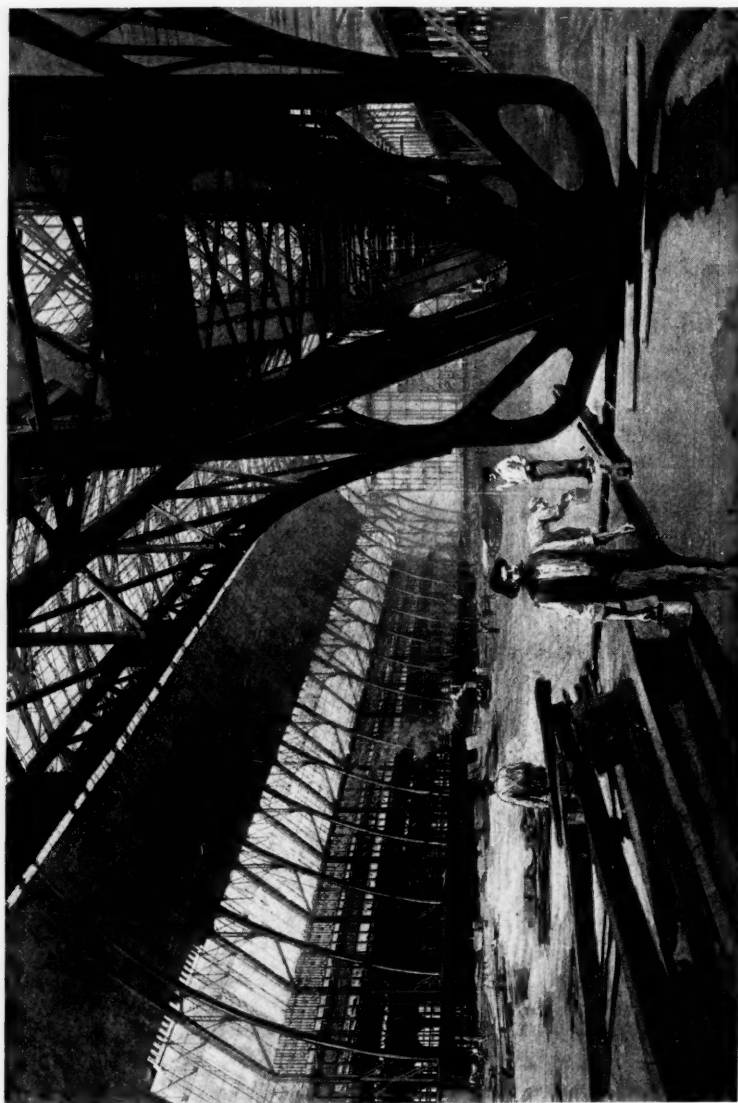
Another point in which these two magazines agree, is the paucity of half-tone plates in their make-up, and the great predominance of pen-and-ink drawings.



*Drawn by F. V. Du Mond.  
From Harper's Weekly. Copyright, 1892, Harper & Bros.*

"AN EARTHLY PARAGON."

Among the *Wide Awake* artists are some whom we have met before in *The New England Magazine*, both having their home in Boston. L. J. Bridgman, C. F. Wing, are such. There are others yet whose names are known, but whose work we have not hitherto run across: Henry Sandham, Max Klepper, Childe Hassam, S. G. W. Benjamin, the ex-Minister to Persia, these, with George, A. S. Cox, Monte, F. M. Gregory, Barnes, Russell, Maynelle, H. R. Richards, and I. T. Williamson, complete the list. The periodicals noticed thus far are monthlies, and from the length of time that elapses between each issue, they can gather together more important, in the sense of being more matured, material than can the weeklies. The great and constant strain of hunting up the matter to fill a weekly is of itself sufficient to insure unevenness in the work procured. In addition to this disadvantage, there is the very serious one of having to print the whole edition in a day or two, a feature of manufacture that compels the printing of a weekly with a large circulation on presses that work more rapidly than can be allowed for the best possible artistic results. This condition is being changed with every succeeding improvement in printing-presses, and will doubtless be more or less entirely overcome in course of time. At present, however, the aim in these papers is to overreach the mechanical difficulties by using material of a coarser fibre, in which minute defects will be overlooked in the general effect, and to avoid, as far as possible, the appearance of inviting the close scrutiny of means as well as ends, which is rather sought than not in the more pretentious monthlies. For this reason, if for no other, the workmanship called for in the illustrated weeklies is open to more competition than that in the magazines. And it is in the weekly press, as a rule, that new



*Drawn by H. D. Nichols.*

*From Harper's Weekly. Copyright, 1892, Harper & Bros.*

14 COLUMBIAN EXPOSITION—INTERIOR OF MANUFACTURES AND LIBERAL ARTS BUILDING, SHOWING BASE OF ONE OF THE GREAT ARCHES.

illustrators gain their first appearance before the public; at the same time the old hands and best men are also to be seen, so that the weekly illustrations are even more important to critics and those interested in the artistic work of the country, than are the more carefully sifted and finished products shown in the magazines.

The last monthlies mentioned were devoted to young people, and to avoid any more unnecessary breaks we will continue with the two weeklies that are dedicated to the youthful—Harper's Young People and The Youth's Companion, again throwing New York and Boston together. The latter of these papers requires very little mention. Its illustrations are few and mostly wood-cuts. Harper's Young People, however, is profusely illustrated, though it uses very few, one may almost say no, engravings. Some of the foremost illustrators of the day contribute to its pages. Howard Pyle, E. W. Kemble, J. O. Davidson, W. A. Rogers, Alice Barber Stephens, M. J. Burns, and Dan Beard are names that will be recognized at once. Others there are we have not met with before, E. M. Ashe, Chester Loomis, Valentine Adams, F. C. Gordon, Albert B. Doggett, W. L. Sheppard, Maude Humphreys, C. Carleton, and P. Newell. Yet another and another paper, bearing the imprint of the Harper Brothers, call for consideration—Harper's Weekly and Harper's Bazar. Of the Bazar the chief feature is a full-page engraving, always good, sometimes very fine, of a costume by Worth, with a pleasing and pleased-looking *fin de siècle*



Drawn by W. T. Smedley.  
From Harper's Magazine. Copyright, 1892, Harper & Bros.

"POLLY HARRISON."

young woman inside it, the engraving itself being of French make often. The Weekly is not to be dismissed so summarily and requires a special paragraph.

Here are such men as Frost, Zogbaum, Frederick Remington, Thulstrup—it is curious that neither of the two last-mentioned should have had work in the monthlies during September, October, and November—Nichols, Small, and Pérard. However, the number of artists used is very large, and as we must stop somewhere, we will leave the enumeration after adding a few only to those already mentioned—



R. C. Woodville, M. J. Burns, A. B. Doggett, F. H. Schell, A. Hencre, Max F. Klepper, C. Carleton, W. P. Snyder, C. Graham, etc.—closing most fitly with that very much abused and useful word etcetera, and letting the reader determine which of these names are new and which are familiar to him.

There are other weeklies covering the same ground as Harper's, *i.e.*, illustrating more especially the men and places brought forward prominently by current events—such as *Once A Week* and *Frank Leslie's*—that do excellent work in their way, but which do not present such a wealth of illustrative drawing, and consequently have not great claims on our space just now. The *Illustrated American* must not be passed over. In the first place, this paper makes a deliberate attempt to present its readers with high-class printing effects, using what is technically termed a coated paper, and we understand the slow press-work necessary to the best of printing. Nor must we omit to mention George Varian's work, which is so steadily called for by *The Illustrated American* as to be one of its pronounced features.

Puck and Judge are important factors in a peculiar phase of illustrative work. But as the main purpose of their drawings is forcefulness and comicality, caricature is their most prominent characteristic, and while this is useful in its time and place, its relation to Art—with a big A—is remote, and we shall not enter into any analysis of its pages. For similar reasons we avoid many weekly papers "devoted" to sport and the stage. Truth, which has recently been converted into an illustrated paper, presents to its readers highly colored pictures of a peculiar effectiveness. Charles Howard Johnson, W. Granville Smith, and A. Gunn have been the chief contributors to this series, which are caricatures, indeed, but of ideas, not of form.

The most important weekly, from an illustrator's point of view, has purposely

*Drawn by W. H. Hyde. From Harper's Magazine.  
Copyright, 1892, Harper & Bros.*

"AT OUR BOARDING-HOUSE."



been left to the last. Life is universally known for the excellence of its pictures, on which it relies for its popularity quite as much, if not more, than on its wit and literary brilliancy.

Perhaps the pages of Life are a better place than any other in which to find out the stuff of which the artists which contribute to it are made of. In the two or three lines of joke accompanying each picture is very rarely more than a bare suggestion of a situation, and the artist is thrown entirely on his own resources. It is a very different matter to fit an illustration to a couple of lines than it is to delineate a situation with a long descriptive story to fix the details. It is comparatively easy to provoke a laugh with extravagances, and it is very easy to be vulgar. But to illustrate a joke, and to be neither extravagant nor vulgar, is an extremely difficult thing to do, and few indeed are they who can do it. This is what one cannot help looking for in Life, and that one is rewarded at times is highly encouraging.

The high aim set before Life's contributors, and the wide scope given them, is a magnificent opportunity for the display of talent, and at the same time the requirements of the paper are such that new and unknown men are welcome whenever any appear with work of merit. In this way Life has often been the first to receive and introduce new aspirants for fame to the public.

In the past month among the artists appearing in Life are C. D. Gibson, F. G. Attwood, A. B. Wenzell, W. A. Rogers, E. W. Kemble, C. Carleton, Wilson de Meza, and C. H. Johnson, whose drawings have been noticed as occurring elsewhere. Of the other contributors we record, Lee Woodward Zeigler, Charles H. Provost, Van Schaik, W. M. Goodes, F. V. Chapman, G. Bladin, C. A. David, T. S. Sullivan, C. Broughton, W. E. Parker, C. H. Budd, E. H. Blashfield, and the caricaturists Woolf, Chip (F. P. Bellew), and F. M. Howarth.



*Drawn by Max F. Klepper.*

*From Harper's Weekly. Copyright, 1892, Harper & Bros.*

"INSPECTION OF OFFICERS OF THE PREVENTION OF CRUELTY TO ANIMALS."



*Frederick Remington.*

*Drawn by Frederick Remington.*

*From Harper's Weekly. Copyright, 1892, Harper & Bros.*

*"SOME IDLE NOTES OF THE MOST NOBLE PROFESSION IN EUROPE."*

## FIVE WOMEN ARTISTS OF NEW YORK.

BY FRANCES M. BENSON.

THE colony of women artists in New York has established itself wherever there is to be found a good north light among the housetops of the long lane of ambition, just off the high road to success. Its members are mostly young and enthusiastic, working for very love of their art; economizing with tea-pot and cracker jar, teaching and doing odds and ends of designing and decorating to make ends meet, and put by the wherewithal for journeys to the promised land across the sea—the Mecca of all true disciples of Color and Form.

They come from all over the country, attracted by the art atmosphere of certain quarters of the city; the prospect of touching elbows with already famous painters; the frequent exhibitions and noted sales, and the big windows where gems from renowned brushes may be studied without money and without price.



*From Water Color Sketch by Rhoda Holmes Nicholls.*

"A STUDY IN PINK."

The women artists have a little world to themselves, partly because society does not know the way to the sky parlors, nor understand the jargon of technique, and partly because the necessity of catching a gleam of light on the instant, demands the improvement of each shining hour and mood. Work means concentration, and concentration means solitude. They depend on the exhibitions and various stores to dispose of their sketches, because among all their friends could not be taken up a collection sufficient to purchase them.



*From Water Color Sketch by Rhoda Holmes Nicholls.  
Copyright, 1892, Houghton, Mifflin & Co.*

"VENETIAN SCENE."

Such a woman is Rhoda Holmes Nicholls, one of New York's best-known artists, although she has been here but eight years. She is an English-woman, who pursued her early studies at the Bloomsbury School of Art, London, where she won the Queen's Scholarship of forty pounds a year for three years, and an additional ten pounds from her Majesty's private purse, so pleased was that lady with the pictures sent for her approval. Mrs. Nicholls had also the advantage of three years in Italy, studying the human figure in the studio of Cammerano and landscape with Vertunni, besides attending the evening classes of the Circolo Artistico, where artists of all nations teach and criticise each other. Here a Spaniard gave her hints of wonderful color, and a vigorous

As they get on in the world, their prosperity is marked by the addition of dull old squares of tapestry, pieces of quaintly carved furniture, a jar of marvellous mould, or an extra rug, and on certain days an effective light is turned into the studio and the presiding genius, in picturesque array, places before congenial spirits the tangible results of her inspiration, and maybe a cup of tea.

When a woman steps boldly beyond pretty copying and does work that is strong and imaginative, she is admitted to comparison with and the companionship of brother artists; she may not be elected to active membership in the Water Color Society, but she may hope for honorary membership in that august organization, and more than content herself with being an officer of high degree in the Water Color Club.



*From Water Color Sketch by Rhoda Holmes Nicholls.  
Copyright, 1892, Houghton, Mifflin & Co.*

"VENETIAN BATHERS."

German taught her tone. She was elected a member of the Roman Water Color Society, being the second woman on whom was conferred so great a distinction, and Queen Margherita personally complimented her on her studies of Venice, exhibited at the Annual Display.

Then she went to Africa for its wonderful lights and sombre grandeur of mountains seen amid cloudless skies; its stretches of parched vegetation, and its flat-roofed dwellings with arched doors and enclosed courtyards. She set up an open-air studio among the Kaffirs and ostriches, and brought back innumerable sketches true to life.

After a honeymoon in ideal Venice, she came to this country with her American artist-husband, and her water colors attracted immediate attention from the brilliancy of their execution. Within a year she received a medal in the Boston exhibition for a small picture of "Venetian Sunlight," and shortly after, the gold medal from the A. A. A. (Associated American Artists) of New York, for "Those Evening Bells."

Mrs. Nicholls has the rare talent of painting with a breadth of observation and a strength of touch almost phenomenal; as one of the judges remarked: "She sees like a woman, and paints like a man." Her Venetian pictures are among her finest bits of work, and she did some exquisite illustrations for W. D. Howells's "Venetian Days," two of which are reproduced on these pages. She seems to get the "serene, sunny moods of the sea city," with its transparent atmosphere and the still heat of its unflinching sun, and the most vivid contrasts are made with a skill that blends without obliterating. Her pictures not only appeal to, but they hold the attention, until some hidden meaning comes out point by point, and the beauty grows with the beholding.

There is bound to be a certain personality of the artist in any picture, and in these you find suggestions of a keen understanding, a close sympathy, and a touch of motherly pride and love; for the bright-faced, sweet-voiced little woman is nearly as devoted to the children of her imagination as to the two babies playing about her studio.

Mrs. Nicholls is still a young woman, notwithstanding the work she has accomplished, and she has all the youthful capacity for viewing the world from its bright side. There is nothing gloomy, nothing cynical in her treatment of subjects. Her pictures are not a daily grind for bread and butter, but the exercise of a great

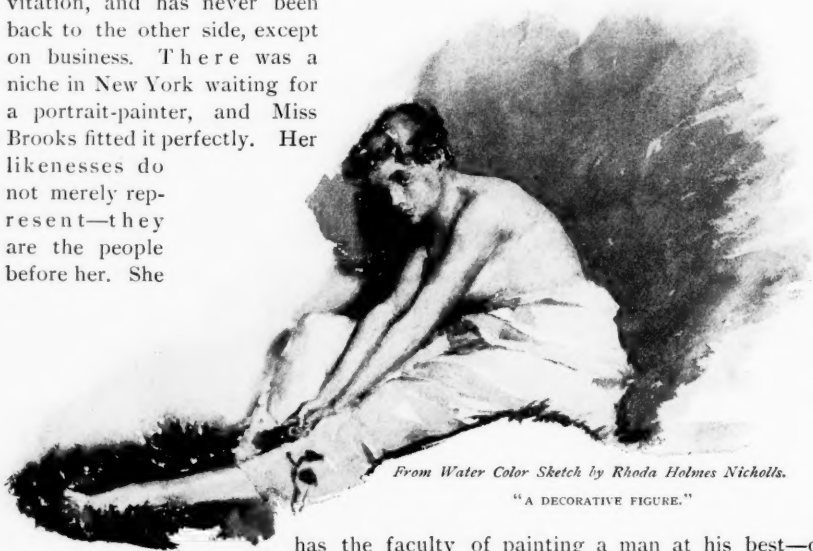


*From Water Color Sketch by Rhoda Holmes Nicholls.*

"A ROMAN SHARP-SHOOTER."

gift in connection with her duties as wife and mother. Her studio joins her husband's on the top floor of their cosy home, and the flaxen-haired boy and girl are not the least of the treasures to be found therein.

Maria Brooks is another little Englishwoman recently come to our shores, and the way of her coming was distinctly pointed out by the hand of fate. Some wealthy Canadians, through their London agent, purchased several of her pictures, and were so taken with them that they wished to meet the artist. In their whole-souled fashion they invited her to spend a winter season with them, and suggested that if she felt she could hardly spare the time for a mere visit, she might make it a semi-professional one, and they would issue cards for a private view of such pictures as she would care to dispose of in Montreal. Learning through her solicitor that her unknown friends were people of high standing as well as lovers of art, Miss Brooks accepted their invitation, and has never been back to the other side, except on business. There was a niche in New York waiting for a portrait-painter, and Miss Brooks fitted it perfectly. Her likenesses do not merely represent—they are the people before her. She



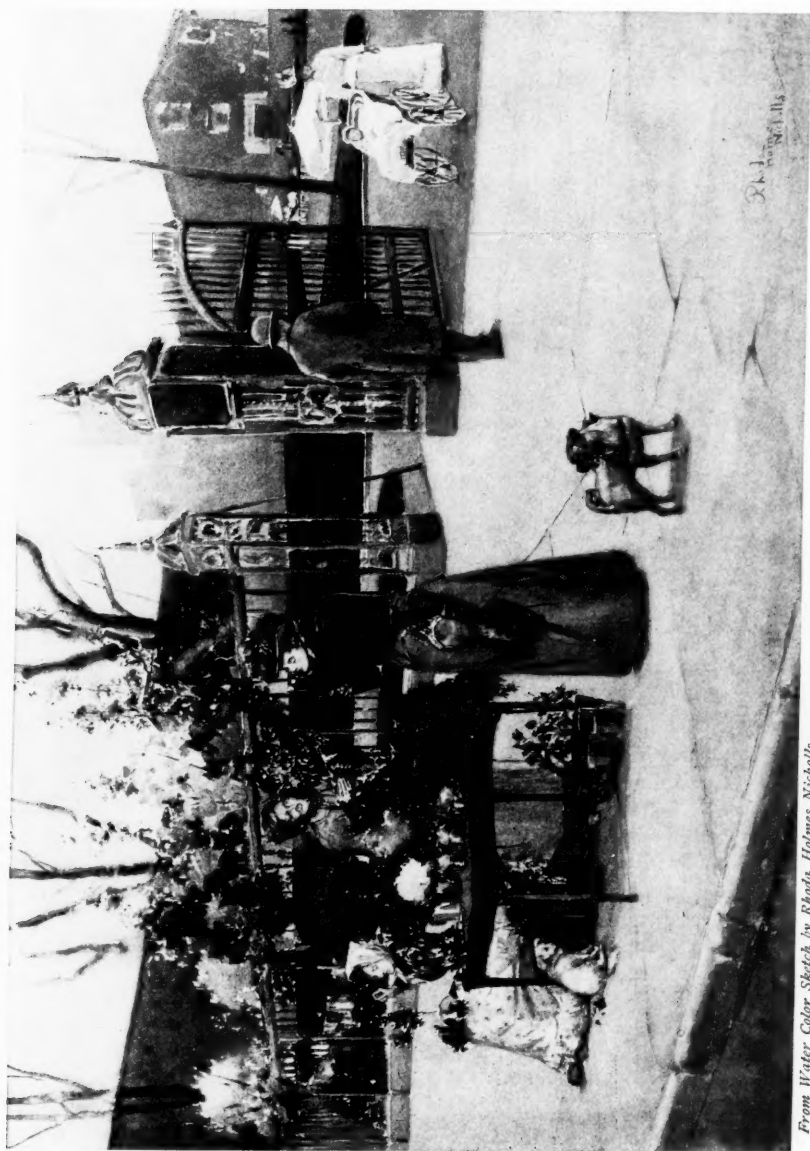
*From Water Color Sketch by Rhoda Holmes Nicholls.*

"A DECORATIVE FIGURE."

has the faculty of painting a man at his best—of catching and transferring to canvas the expression friends love to see. "You have a hundred faces," she told a subject one day, "and every time you come you bring a different one. Now we will talk awhile until you get around to the one I want;" and there she sat, easel in hand, chatting away about her pictures, her glossy green parrot, anything, everything, until the young lady, unaware, lost her self-consciousness, and the desired expression could be deftly introduced into the picture. She says the hands have as much character in them as the face, and are really more difficult to do well, because the sitter is seldom willing to give the same time for them as for the head. Just now she is doing a series of little girl pictures, full-length but very tiny—just a dash of vivid coloring and a suggestion of a childish whim.

It is to a child that she owes the turn her life-work has taken. She had been in the South Kensington school five years, designing, decorating, illuminating; no woman student there had ever stood so well in perspective and anatomy, and she





*From Water Color Sketch by Rhoda Holmes Nicholls.*

"IN CHRYSANTHEMUM SEASON."



*From Water Color Sketch by Rhoda Holmes Nicholls.*

"THE KNITTER."

had won gold, silver, bronze, national, and local prizes beyond count, but had no definite line of work. A copy of her "Angel Heads" attracted a lady who wished a picture of a little son, and though Miss Brooks had never painted a portrait, nothing would do the mother but that the small boy should be made to appear as angelic as possible. The result was that the artist was overwhelmed with nine orders at once for portraits, and of these seven were afterward hung in the Royal Academy. Her work was exhibited for fourteen successive years at the Academy, until now she is content to show it in her roomy studio in The Sherwood.

Marie Guise Newcomb is the only woman in this part of the country who makes a specialty of painting animals, and abroad she is known as the Rosa Bonheur of America. She studied horses and dogs under Shenck, the animal painter of Paris, and sheep with Chaielliva, and does a bit of landscape now and then as a divertisement or a background. She is a great lover of animals, and spends hours at a time among them, familiarizing herself with their moods and habits.

At an up-town riding academy a box-stall was given her for a studio, and wealthy owners gladly tied their high-bred horses to the door-post for her to study. Mrs. Newcomb paints

a horse's portrait as seriously as Miss Brooks would do a bishop's, and with as much relish; and as her sisters in art study anatomy of the human form, so did she dissect quadrupeds in her mother's conservatory, a quarter or a half at a time. She was fortunate in having a friend in the lady owner of a stock farm, and together they investigated the secrets of animal construction.

Having become acquainted with the animals subdued by civilization, Mrs. Newcomb decided to go to Arabia and study the wild horses and the perfect Arabian steeds. She spent a winter in Algiers, adding to her collection sketches of Bedouins and camels. It is against the Arab's religion to be pictured, and their fear of it is greater than of the Evil Eye, consequently they distrust the people who pretend to paint merely the picturesque street scenes and interiors. Not knowing this, Mrs. Newcomb one day attempted to copy a corner with an orange stand and a toothless old hag guarding it. The old woman kept her eyes on her, peaceably enough, until she got a glimpse of her scarlet shawl going in the sketch, when, with a lot of unintelligible gabble, presumably Arabic oaths, she tore the canvas from the easel, swung it around her head with incantations, rent it, and stamped on it in the wildest fury. The innocent artist was frightened half out of her wits, but the gendarmes were attracted by the mob collecting, and rescued her from an unpleasant position.

The Arabs learn to speak some French from the military stationed among them, and in that way they can converse with the ordinary traveller. Mrs. Newcomb finally made friends with them, and was invited to eat kous-kous—a really palatable mutton broth—from the common bowl on the ground, with wooden spoons they carved themselves. The head of the family ordered the oldest of his eight wives to bring from a hole in the wall a piece of priceless tapestry, upon which the guest was to sit cross-legged; and, after the kous-kous, was served the delicious Arabian black café, a fine powder with hot water poured over it, nothing the like of which is imported to this country. They were much interested in our country-woman's fashion of wearing gold ornaments in her teeth, and explained to her very carefully what their custom was in such matters. They also wanted to stain her fingers from tip to middle joint—a mark of very great distinction—assuring her that it would never wear off.

From such inside experiences as these Mrs. Newcomb made a quantity of valuable sketches, such as are seldom secured by the artist traveller. From Algiers she



*From Water Color Sketch by Rhoda Holmes Nicholls.*

"THE LITTLE MAID."

went to the oasis of Biskra, travelling by night in a seven-horse diligence on account of the heat. The nights were as light as day from the white sand and thickly starred sky, and while out in the desert she learned the meaning of the Arab's love for his horse. He watered and fed the animal before seeking his own rest, and he would as soon think of mutilating his own flesh and blood as of beating the faithful companion of his journey, or of "bobbing" the beautiful mane and tail in ugly British fashion.

The first picture Mrs. Newcomb—then Marie Guise—sent to the Paris salon was a golden haying scene, with sturdy farmers and strong Brittany horses, and to her great joy it was accepted and well hung. Her greatest work, as she considers it, is entitled "The Work-Horse's Need," and is of life-size



*From Water Color Sketch by Rhoda Holmes Nicholls.*

"A SUMMER BOY."



*From Painting by Maria Brooks.*

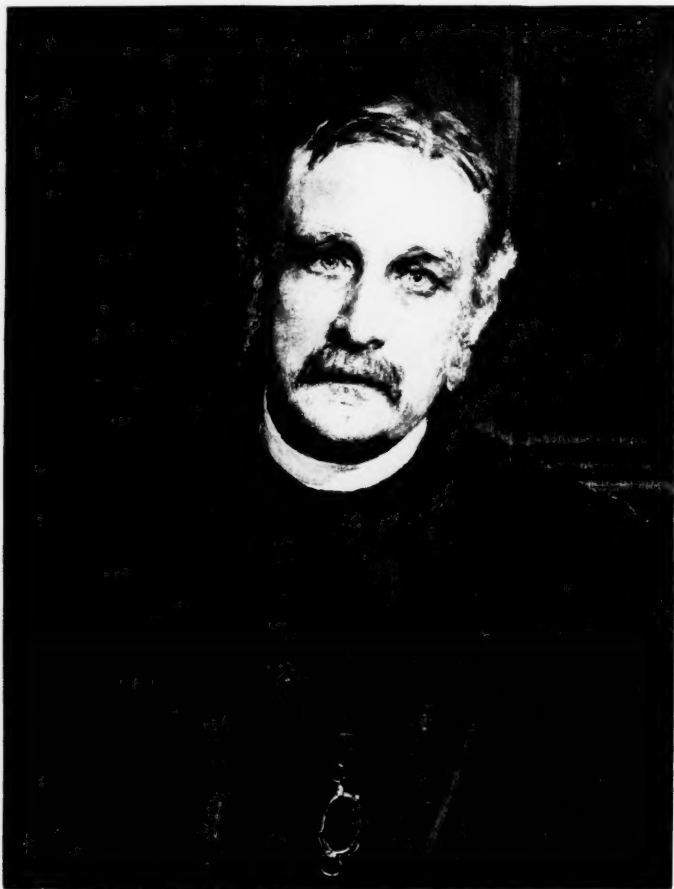
"SHELLING CORN."



*From Painting by Maria Brooks.*

"HUSKING CORN."

heads of four horses drinking from a street fountain. This picture represents several months' close work, and into it she has put all her love of the animal and knowledge of its nature. The eager, thirsty beast, forgetting the heat and the weight of the load harnessed to it in the craving for water, and the grateful, satisfied animal waiting for the word to toil on again, are shown with almost human



*From Painting by Maria Brooks.*

"PORTRAIT OF FATHER HOWES."

pathos in the dumb faces. This picture is to be sold for the benefit of one or two small drinking fountains, as a special relief for work-horses.

Mrs. Newcomb is a cheery little woman, with an easy, cordial manner and a winning personality—one of the chosen few who gain the confidence of strange animals and children. She understands them, and they trust her.

When Mrs. C. B. Coman began the study of landscape, she supposed that all good work must abound in detail, but an exhibition of French pictures was a reve-



lation to her, and she gradually came to believe that detail was useful only so far as it enhanced the value of the great qualities of light, air, and space. She studied in the French schools, spending her summers in Normandy and Holland, indulging her intense love of nature and outdoor work. She says her idea of perfect happiness is fair weather, some trusty colors, and a quiet spot where none can intrude. Of course the indoor painter does not have to brave the elements nor contend with a constantly changing scene, neither does she have the varied beauty of earth and sky spread before her eyes. The Dutch painters say that half an hour is all one can safely work at the same landscape, while from still life all one has to take in consideration is the waning light.

Mrs. Coman has a sketch that was obtained under special difficulties. It was her last day in Holland, and she walked three miles through rain and wind to a wayside shrine standing between two gnarled old trees. The limbs of the trees had been blown one way by the strong sea winds, and formed a slight protection for the crucifix, where many a poor sailor's wife had knelt imploring safety for the absent one. The sketchers tied their easels to the trees and kept one foot on the palette, while they put in the rough water for the background and outlined the wind-carved crucifix. The stormy day harmonized perfectly with the pathetic subject, but by and by, when the call for home was sounded, the wind caught easels and trappings, wafted them out of sight forever, and literally blew the sketchers home. These interesting experiences are denied the figure-painter.

Shortly after Mrs. Coman's return from abroad, she lost by fire all the products of her six years' labor—studies, notes, etchings, photographs,



*From Water Color Sketch by Marie Guise Newcomb.*

"NOONTIME."



*From Painting by Marie Guise Newcomb.*

"LISTENING."



*From Painting by Marie Guise Newcomb.*

"PLAYED OUT."

tapestries, and bric-à-brac from Holland, Italy, and France. This was an irretrievable loss, and she has been obliged to paint entirely from memory all her pictures, such as "A French Village," "Street in Cernay," which have received much favorable comment. Her studio now is in her Adirondack cottage, where she gathers around her friends and pupils, who, like herself, are enthusiastic over the open-air and impressionist schools.



*Drawn by Marie Guise Newcomb.*

*From Our Animal Friends.*

"WAITING."

Mrs. E. M. Scott finds her inspiration in flowers, and particularly in roses. One of the best critics has said: "She has a special understanding with roses. They seem to like to have her paint them, and look their loveliest and tenderest for her." At one exhibition she had a spray of Mermets, fresh and dewy, in exquisite tones of pink, placed in a vase that came from a cardinal's collection in sunny Italy, the bluish gray of the pottery melting



*From Painting by Mrs. C. B. Coman.*

"A FLORIDA ROSE GARDEN."

into the delicate color of the roses. At the Boston exhibition her cluster of stately peonies in a glass pitcher, hung in the centre of the end wall, was observed of all observers for the extreme delicacy of treatment.



*From Painting by Mrs. C. B. Coman.*

"ADIRONDACK WOODS."

Mrs. Scott says her first attempt at drawing was the copying of fashion plates, because, when she was young, pictures in the family were few and far between, and even chromos were scarce. It is the memory of her early struggles that impels her to help ambitious young girls. Having no daughters of her own, she takes her pupils to her summer home in the Fishkill hills, where, from May until October, 1,400 feet above the sea, they work together on views in the surrounding valleys, or from flowers culled from her old-fashioned garden. Max goes, too, and welcomes visitors to the mountain-top studio with the same dignified grace that he shows New York friends. Max is only a cat, but he has learned a thing or two from association and travel; he is a very cultivated cat, indeed.

Mrs. Scott does the most of her pic-

tures in her summer home. In the winter she devotes the morning to teaching and the afternoon to the thousand and one things that go toward the education of an artist in every direction. They have an entertaining little club of a dozen or so ladies and gentlemen, who meet fortnightly and criticise unsigned work. Of course each piece is torn to tatters, but they are careful to say what they like about it as well, so there is always some crumb of comfort for the artist.

Mrs. Scott has such a pretty studio, with its books, bric-à-brac, and roomy seats built in, with shelves overhead filled with pottery. Of course there are pictures everywhere—on the walls, on easels, on the floor, leaning against anything that will support them—even behind the door. In one corner is a collection of blue delft from Holland; another is devoted to fragile glass in iridescent urns and vases of quaint device, amber jugs and wine bottles from vineyard lands.



*From Water Color Sketch by Mrs. E. M. Scott.*

"PETUNIAS."



*From Water Color Sketch by Mrs. E. M. Scott.*

"ROSES."

## A PAINTER IN BLACK AND WHITE.

BY PERRITON MAXWELL.



**T**HURE DE THULSTRUP, a pen draughtsman of positive touch and facile execution, a painter of marked technical ability in the monochromatic mediums, an æsthetic indus-trian closely identified with American illustrative art, and a man well versed in wars and travel, comes to us from the chilly clime of storied Sweden, where he was born, at Stockholm, in 1848.

Of Mr. de Thulstrup's personal character and career but little need there be said; it is the character and career of his art, rather than that of the artist, which most concerns the writer. It will therefore suffice to remark that the youthful De Thulstrup received one kind of education at the Royal Military Academy of Sweden, from which institution he was in due time graduated with the usual honors expected of men predestined to renown and riches. Soon afterward Mr. de Thulstrup took his first lessons in the larger school of life, and began that broader education which is called experience, and which ends only with death. It was an eventful period of our artist's life when he went to bed one night an ordinary citizen of Stockholm and awoke the next morning to find himself a soldier entitled to wear the imposing uniform of a Swedish lieutenant of artillery.

Then, tiring of this honor, he left his birthland and journeyed southward. After knocking about the principal cities of the Continent for a time, his military predilections came to the surface again, and asserted themselves so strongly that he joined the French army and went to Algiers with the famous "Legion Étrangère." At this point of his life the future picturist of American periodicals was quite convinced that he had been born a warrior, and with this conviction firmly fixed in his mind, he suffered but slight difficulty in finding an abundance of rare entertainment and congenial employment during the Franco-Prussian conflicts of 1870-71. Perhaps it was because he experienced some sudden revulsion against the grim carnage and prosaic business of European warfare, or perhaps it was merely to gratify a long-cherished desire to become acquainted with the men and things of America, that he set sail for this country in 1873. At all events, the trend of his thoughts changed radically as soon as he touched these shores. War and soldiery completely fled his mind, and very soon after his arrival here the embryo illustrator was installed as a student in the then recently organized Art Students' League of New York. This was the initiatory act in Mr. de



"STUDY OF AN INDIAN." BY T. DE THULSTRUP.





*Drawn by T. de Thulstrup.*

*From Harper's Weekly. Copyright, 1893, Harper & Bros.*  
"THE COLUMBIAN EXPOSITION—WORKERS IN STAFF."

Thulstrup's art career. It soon became evident that he would have no more of military life excepting on paper and canvas. He had relinquished his carbine for a stick of charcoal; he had abandoned his bayonet for a brush, and henceforth his only battles were to be fought with the none too easily conquered problems of his new vocation.

Mr. de Thulstrup's life as an illustrator really dates from the publication of his first drawings made for the old Daily Graphic of New York. He remained in the service of this journal for several years, and when he finally severed his connection with the Graphic, it was to become a special staff artist for Frank Leslie's periodicals. There is sufficient evidence in this fact that Mr. de Thulstrup's gifts of versatility and sound workmanship were early displayed and early appreciated. In 1881 he was engaged by Harper & Brothers as a general illustrator for their publications, and by this concern he is still actively employed.

Mr. de Thulstrup's black and white productions are not to be too severely subjected to the critical analysis which may more properly be bestowed upon his work in color. And yet there are but few of his colored canvases that one would willingly exchange for a single bit of brilliant technique from his pen point or one of his spirited and broadly-executed paintings in black and white. More than any other illustrator of the day is Mr. de Thulstrup a thorough technician. He is a *painter* of pictures for the press. His illustrative work,

executed for the most part under high pressure, has all of those nice artistic qualities which the cultured eye first looks for in a painting—honest brush-work, good composition, and large suggestiveness—and seldom are these primary painterly virtues wanting. While this holds true, it is also to be noted that the greater public of artless folk, who ask only that their eyes be delighted, find full enjoyment in the contemplation of Mr. de Thulstrup's work.

There is a happy union of suave subject and vigorous execution in all he does. His men, women, and horses are well-groomed and high-bred. There does not seem to be any particular reason for their existence, but you are glad that they are alive, if it



"SKETCH OF A MODEL." BY T. DE THULSTRUP.



Sketched from nature by  
T. de Thulstrup.

"SWEDISH PEASANT GIRL."



Sketched from nature by T.  
de Thulstrup.

"SWEDISH PEASANT GIRL."

is only because they offered acceptable material for Mr. de Thulstrup's richly-dowered tools. It would at first appear, if one may judge an artist's mental equipment by means of his pictures, that here was a man whose perception of life is as broad as Shakespeare's own. But Mr. de Thulstrup's view of life is all upon one side. He has met many persons whose manners charm. His characters have many faces, and fall in admirably with their surroundings. The people of his pictures are never tragic or morose; they are remarkably well-behaved. They smile and bow and make themselves agreeable to each other all the day, and you long to see the spell of amiability broken. You cannot help wishing at times that something calamitous would happen to disturb their oppressive equanimity. Still, they are such worthy persons, and their characteristics are so well presented, that you dismiss the desire for disturbance as something quite ungenerous, though warranted. It would be a pleasurable experience to find in any drawing or painting of Mr. de Thulstrup's making, some show of honest sentiment. He seems to be either supremely contemptuous or studiously careless of the subtleties of human emotion. It is hardly just to assume that he purposely ignores what may be termed the sub-surface qualities of a picture—the psychical and sensory side. And yet in none of his picturements, charmingly conceived and superbly executed as most of them are, is it possible to find a fleck of poetic feeling.

It may be that Mr. de Thulstrup has no regard for what is called the spirituelle or soulful part of a painting, and he is not to be condemned off-hand for that in these days of numerous artistic dreamers who are without the power to acceptably embody their fine visions on canvas. But be all this as it may, we have the fact unmistakably fixed in pigment that the clever artist under consideration here, elects to present in his own strongly individual way the common scenes of contemporary life in this and other lands; the daily doings of the best persons in these

lands, and the whole presentment made surprisingly real and vivacious as to the externals of things. In the representation of soldiery and horses the story Mr. de Thulstrup has to tell is invariable, engaging, and curiously dissimilar to his renderings of other animated subjects. Especially in the violent action of the horse does he display rare powers of observation and a knowledge of equine peculiarities quite uncommon. His horses trot or gallop, rear or plunge, balk or stand immovable but alert, at the will or whim of his brush; this vital activity is also part and parcel of his pictures of military life, and one cannot refrain from inquiring, when viewing these stirring scenes, why some of the same vivacious movement and asserted feeling is not put into the artist's pictures of ordinary men of health and lively affairs?

Mr. de Thulstrup's talent for recording the bright facts of nature is unsurpassably fine, and it is with a deal of local pride and self-satisfaction that one calls to mind that the talent is a flower native to our soil though sprung from an exotic



*From a pencil sketch by T. de Thulstrup.*

"STUDY OF A GIRL."



"A STUDY OF LIGHT AND SHADE." BY T. DE THULSTRUP.

seed. What Mr. de Thulstrup lacks in divination and emotion he more than liberally repays in profusion of themes and a never-failing cheerfulness. There is a visual delightment in the familiar poses and no less familiar faces of his men and women. Delightful are the grace and light-heartedness of his women, and equally delightful the sturdy build and athletic proportions of his men.

It is beyond the grasp of mediocre skill to obtain such brilliant effects with so small an expenditure of artistic effort as Mr. de Thulstrup is continually doing. His is a consummate artistry, inherent to his nature; as truly of himself as is his hair or his complexion. It is to be expected that the alien who comes to this coast and takes up with the necessarily unfamiliar ways of our life, should always retain a few of his home-acquired habits and betray in one way or another his foreign birth, and that upon the most momentous as well as upon the most insignificant occasions.

But Mr. de Thulstrup has been saved from the common embarrassment because he learned the artistic speech of the place of his adoption before so much as the first principles of his own racial language of the brush and pencil had been taught him. Though somewhat advanced in manhood when he came across the brine, he was sweetly unconscious of the eminence he was one day to attain in the field of American art. That he has fairly won his way to the top and holds at the moment a position among the foremost illustrators of the day, is due altogether to his own unceasing industry married to a singular acuity and vigor of pictorial perception. The firmness of his touch and the charming idiosyncrasies of his method were taught him in no school. His perfect drawing is purely the result of observation

and practice. There are no affectations or obtrusive mannerisms in his work. The pictures he puts out of hand in these latter days are accurate, clear, and frank expositions of objects as they appear to normal eyes. He resorts to no cheap subterfuge of art, and seeks to charm more by his rugged sincerity and close adherence to natural truths than by the subtler schemes of pen point and brush.

The best work that Mr. de Thulstrup has done is to be seen in the long gallery of black and white paintings and sketches formed by the recent volumes of the Harper periodicals. Especially in the larger supplementary designs issued with Harper's Weekly do we see him at his best, and are afforded a closer view of his present artistic capacity. To say that he will perform many more brilliant feats of artistry in the limited medium he has chosen to employ, requires no special gift of prophecy. Such a robust talent as that which is the happy possession of Mr. de Thulstrup must of necessity expand and reach out after loftier things. He takes life very seriously now, but his seriousness is that of a conscientious student absorbed



*Painting by T. de Thulstrup.  
Traced from the original by the artist.*

"A SUMMER GIRL."

in his studies. We cannot complain of his indifference to our pictorial inclinations. Though we get from him nothing but the hard realities of life, we get them with a verve and freshness which warrant no dissatisfaction. The most casual examiner of Mr. de Thulstrup's effects must realize that his remarkable precision of handling and assurance of outline does not come to him by a succession of happy accidents; the persistent labor and careful analytical study he puts into the simplest of his drawings would make the tyro at illustration gasp with awe and admiration. To what extent Mr. de Thulstrup carries his care for absolute truth, the sketches and studies which accompany this limited review of his powers will afford some comprehension.

The bold and free outlines of the young woman seated on a camp-chair, with her back toward the spectator, is as good an example of the artist's supple manner of pen-manipulation as could be given. The close studies of draperies in his pencil memoranda, and the spirited action of the mediæval cavalry-man and his fiery mount, display the versatility of the true illustrator, and show what simplicity of style, coupled with soundness of drawing, will do for the depicter of the ordinary. Very much at ease is Mr. de Thulstrup in his pictured environments. Whether he be on the deck



"AN EIGHTEENTH CENTURY TYPE." BY T. DE THULSTRUP.

of a transatlantic steamer, in the brougham of a Moneybags, or before the belching cannons of fort or cruiser, the accessories of his illustrations are just what they are in reality, and not composed in the studio for the bare purposes of picturement. You entertain no doubt of his familiarity with the ever-varying backgrounds against which his figures are posed. You soon learn to trust him in the minor parts of a picture as you rely upon the veracity of the camera. But the difference between the realism of the camera and the realism of art is the difference between mechanism and thought—matter and



mind—and when individuality stamps fancy and originality upon the thought, comparison ceases absolutely.

The sphere of book and magazine illustration is one which yearly widens and gathers to itself complexity. There are few men engaged professionally in the art of illustration to-day who feel free to wander in every path which offers pictorial posies for the mere plucking. The art is divided into specialties; this man is at his best in character delineations, and that one has shown himself a master in portrayals of marine life and oceanic episode. Still another illustrator is noted for his skill in picturing the gay life of the metropolis, while the man in the studio next to him confines himself to suburban views and people, or perhaps portrays with exquisite delicacy the doings of an imaginative world and its fancied populace. None but the men of widest experience and broadest culture are entrusted to run the entire gamut of modern illustration, and those who are liberal privilege are most worthy in their own right. Those who would be most finely trained to a solitary main over which they will, absolute masters of this choice company hold a respected place, and professional compeers deeply deserving of upon them.

The habitation of genius is the America of to-day—of the present moment—and never at a loss for congenial surroundings. Mr. de Thulstrup is one of the strong arm of art, and peculiar uses such pleasing phases of



*Study for a painting by T. de Thulstrup.*

"IN FEUDAL DAYS."

as most winsomely appeal to the numberless delvers in current illustrated journalism. He is still a young man, is Mr. de Thulstrup—young as artists go—with a mind constantly engaged in conjuring new ideas and planning new campaigns in the realm of art. Life has a favorable aspect to him now, for to succeed in one's calling and receive the substantial awards which ride with success is more to the aspiring workman than all other pleasures. Happy in his life as in his art—if it be permissible or even necessary to separate the two—Mr. de Thulstrup is most deserving of congratulation. Of his future career as either a monochromatic or multichromatic artist one may forecast many things agreeable. Certain it is that further enlarging his scope of subjects and attuning his art to the deeper and more resonant chords of human nature, he may be sure in the future of holding the affection of the people whose present regard for him is purely one of admiration.

## OUR MAGAZINE HISTORIES.

PAPER I.—HARPER'S.

BY JAMES H. CHAPMAN.

IT is the purpose of the publisher of *THE QUARTERLY ILLUSTRATOR* to publish in each number a brief history of some one of our large magazines, considering that they are to-day the greatest art educators in existence, and that it is interesting to hear of them individually in addition to the general discussion of their merits, which appears in connection with the criticism of the work of the various artists.

Unquestionably, the two greatest magazines published in this country, and probably in the world, to-day, are *The Century* and *Harper's*. Having only the two to select from, the choice for our first paper naturally devolves upon the older.



*From Harper's Magazine.*

"THE PYRAMIDS."

In the early part of this century John and James Harper, two sons of a Long Island farmer, came to New York, and, under the firm name of J. & J. Harper, commenced business in Dover Street. In 1826 two other brothers, Wesley and Fletcher, became the partners of the older ones, and the firm became then, as it is to-day, Harper & Brothers.

When the firm employed fifty hands and worked with ten presses, it was the largest book-publishing house in the United States. Since the start, various descendants of the members of the original firm have been admitted to partnership, until, at the present time, there are six. In no case has any one other than a Harper been given this privilege.

In 1853 the building they then occupied was burned to the ground in one of the great fires of the history of New York. In rebuilding, the desire for a fire-proof structure was so great that the present building was the result, and, when completed, it was considered to be one of the finest in the city, although it now

seems to the younger generation decidedly old-fashioned. It is, however, typical of the Harper family—of their entire freedom from useless form and ceremony and application to the object immediately before them.

We doubt if a search through the country would disclose another factory of this size in which there are no stairways. Between the front and rear buildings there is a court-yard and a spiral stairway, connecting at each floor of both buildings, and this, being made of iron, offers no chance for fire to make progress.

In the old days, Franklin Square was principally used for dwelling purposes; that, however, gradually changed with the growth of the city, and what was then considered uptown is now downtown, particularly for magazine publishing. However, things are really as we see them, and to a Harper it would probably seem a sacrilege to suggest their moving.

In this connection would appear the fact that most people either write or think of things from their own standpoint, as in the case of the pugilist who addressed his letter: "Harper & Brothers, opposite Police Gazette Building, New York."



*From Harper's Magazine. Drawn by Thackeray for his*

"THE NEWCOMES."



*Drawn by Charles Parsons.*

*Copyright, Harper & Bros.*

"THE GARITA ON THE RIO GRANDE."



*Drawn by Edwin A. Abbey.*

*Copyright, 1880, Harper & Bros.*

"OH, MA'AM," SHE SOBBED, "YOU CANNOT HELP ME."

though it has been at different times remodelled, their instructions to the artist have been so definite that the little left-handed boy who sits upon the world and blows bubbles at the top of the design has never had an opportunity to become ambidextrous.

With regard to this their conservatism has undoubtedly been based upon sound business judgment, for it is very questionable whether other magazines have not had their money-getting properties injured by continual changes.

In the preface to the first volume Harper & Brothers give the promise of "pictorial embellishments," and very completely have they fulfilled their promise. The first number, June, 1850, contains three wood-engravings, the busts of Allison, Macaulay,

In the study of the art movements in the United States for the past half century, there can be no better object lesson than the one obtained from an examination of the various magazines published, commencing in 1850 with the first number of Harper's New Monthly Magazine, which has ever since been an acknowledged leader in the departments of art and literature.

The conservatism of its publishers has caused them to adhere very closely to the original cover design on this periodical. Al-



*Drawn by Porte Crayon.*

*Copyright, Harper & Bros.*

"VIRGINIA."



*Drawn by Edwin A. Abbey.*

*From Harper's Magazine. Copyright, 1892, Harper & Bros.*

"CLOWN—'FOH! PRITHEE, STAND AWAY.'"

and Prescott, and the fashions of the early summer of forty-two years ago.

The first work which attracts attention is an engraving illustrating a paper on Egypt. It is typical of the illustrative art of the times. Here are Thackeray's sketches of "The Newcomes."

For an illustration typically American, one of General Dana H. Strothers'



*Drawn by W. Hamilton Gibson.  
From Harper's Magazine.  
Copyright, 1885, Harper & Bros.*

(Porte Crayon) sketches to his "Virginia" is presented. Another illustration we give is taken from "In Holidays in Costa Rica." The print appears in Volume XX. of December, 1859, and is entitled "The Czarita on the Rio Grande." The mechanical work is excellent, the lights and shades fairly accentuated. The sketch itself is worthy of mention, and was drawn by Charles Parsons.

In volume sixty the great improvement, the beginning of a higher school, is perceptible. The tentative time has now passed, the growth has

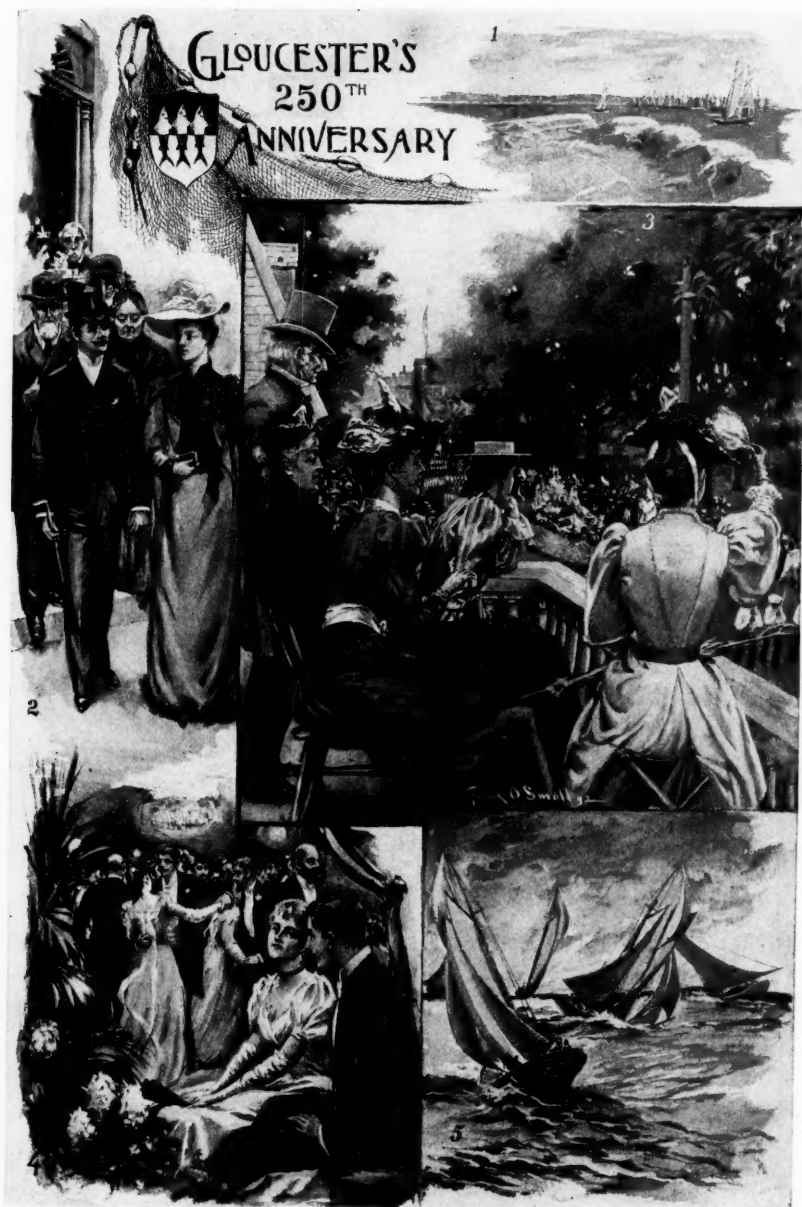
been vigorous and strong. Men and women who have since won artistic fame figure in these illustrations. Here is a subject by Edwin A. Abbey, selected as showing the delicate peculiarity of his work. It was engraved on wood, and, therefore, not so autographic as another of Mr. Abbey's published recently, and which we also print, but which was reproduced by photography.

We next have a W. Hamilton Gibson. For the study of the perching birds, the swaying blooms, who can excel Mr. Gibson?

Want of space has prevented our showing any examples of work by F. O. C. Darley, Sol Eytinge, Granville Perkins, the Ward Brothers, Hoppin (the illustrator of George William Curtis's "Trumps"), Bellew, McClellan, Dopler, Stevens, and others, whose names were noted in their time, and who found a large portion of their reputation as illustrators through Harper's Magazine.

Innumerable are the examples which might be taken from that vast library of illustrative art found in Harper's Magazine. The creative powers of not alone our native artists have been called upon, but foreign illustrators of distinction have





*Drawn by Frank O. Small.*

*From Harper's Weekly. Copyright, Harper & Bros.*

"1. OLD STAGE FORT. 2. LEAVING CHURCH AFTER THE COMMEMORATION SERVICE. 3. WATCHING THE PROCESSION. 4. THE BALL. 5. THE FISHERMEN'S RACE."

embellished its pages. It is not too much to say that this demand for what is one of the highest and most distinctive branches of art arose in the United States.

We are obliged to remain silent with regard to illustrators of the present Magazine, although we show some examples of their work, for two reasons: lack of space, and the fact that they will all be spoken of in due time in other parts and numbers of *THE QUARTERLY ILLUSTRATOR*; but when speaking of the artists whose work is now used by the Harpers for their various publications—the Monthly, Weekly, Bazar, Young People, and books—you include almost all who have succeeded in making even a fair reputation for themselves.

In the early days of Harper's Magazine the entire time of a man as art manager was unnecessary, but over thirty years ago Mr. Charles Parsons was given that position.

Mr. Parsons is still art adviser, although some time since he resigned his more active duties, which were given to Mr. F. S. Schell, now art manager for Frank Leslie's Illustrated Weekly. He in turn was succeeded by Mr. A. B. Turnure, now about to start a periodical in conjunction with Mr. Harry W. McVicker, which will be called *Vogue*. Mr. Horace Bradley is now active art manager for Harper's, assisted by Mr. Edward Penfield.

Although the selection of artists and illustrations devolves entirely upon the Art Department, yet the fact that you have a good drawing does not necessarily mean that you have a good print in your columns, and much credit must be given to Mr. J. G. Smithwick, who has been with the Harpers many years, and who is now manager of the Engraving Department. To his instructions and careful supervision can be attributed much of the beauty and mechanical excellence of the final result as the public sees it.

We have spoken of Harper & Brothers being conservative, but take pleasure in noting one of many grand exceptions, which is in the way they are now using photography in the production of their plates, striving, for the advantage of the artist, to keep the autographic value of the drawings, and as there are very few who have used photo-engraving for other than economical reasons, this is the more remarkable. Their greatest advances in this line can almost be counted by months rather than years, and they are now giving it an opportunity to show what it is capable of in the way of development on the highest lines.



*Drawn by Alfred Parsons*

*Copyright, 1892, Harper & Bros.*

"VILKOFF."



*Drawn by C. D. Gibson.*

"THE GENTLEMEN OF THE JURY SAT QUITE MOTIONLESS."

*From Harper's Magazine. Copyright, 1892, Harper & Bros.*



*Drawn by William M. Chase.*

*From Harper's Young People. Copyright, 1892, Harper & Bros.*

*"LIKE MOTHER LIKE DAUGHTER."*

